

cineSpace™ Color Management for Resolve™

While an ever-increasing number of post-production facilities are utilizing the digital intermediate (DI) process, one of the biggest challenges that still remains is eliminating the uncertainty about how the colors will look in their final deliverable format. With the integration of cineSpace color management technology into da Vinci's Resolve digital mastering suite, there's no guessing whether or not your monitor is displaying colors correctly. Resolve with the cineSpace option provides DI artists the confidence that their color enhancements will precisely translate onto final deliverables in a way that matches what they see from their monitor or projector.

TWO ENDS OF A COLOR CHALLENGE

The color management process can be split into two separate but equally important steps:

1. Characterizing the grading displays in the facility (profiling)
2. Making those displays look like a selected target, such as a particular film stock or HD monitor (emulation)

Profiling

Using a hardware probe to measure the exact colors being displayed, cineSpace characterizes and profiles each monitor in a facility. The profiles are then used to match each individual monitor to your chosen color space - all from the Resolve interface. With all artists, supervisors, producers and directors working from the same standard view, no time is

CLOSING THE LOOP

Once there are profiles for both the display device (e.g. CRT monitor) and the target device (e.g. Kodak Vision film), mathematical algorithms are performed by Resolve to make each color grading display emulate the desired target. The cineSpace option for Resolve closes the loop for the two ends of color challenge and gives Resolve users the confidence of knowing that when they make color corrections, they will translate accurately to the final print.

WHAT YOU SEE IS WHAT YOU GET

Utilizing the operating system's standard 1D LUT, the entire desktop is correctly matched to the chosen target with no processing overhead. This provides a standard workstation color space from which complex

RESOLVE COLOR INTERFACE



Color matching with a 3D LUT generated from our custom lab print produces amazingly precise results. Whether viewing material in our DI theater or on Resolve LCD monitors, color decisions are consistent and accurate.

~ John Galvin, Oriental Post

wasted sending work back and forth for minor color adjustments resulting from incorrectly matched displays.

Emulation

Profile data for the desired deliverable is an important part of the process. When the target output is film, test images from Resolve are sent to the end user's choice of film lab, where they are exposed and printed, and then sent to Rising Sun Research for characterization of the lab's print process. Subsequently, an accurate 3D LUT is generated and returned to the customer for applying to Resolve. Similarly, various video target profiles such as sRGB, PAL, NTSC and HD can be defined as the target output.

targets (such as film) are matched using 3D LUTs. Complexities such as cross talk between dye layers and shifting of color primaries are faithfully reproduced, ensuring that what you see is what you get. There's no guesswork involved in color management, making proper results really happen for those working in the DI process.

SYSTEM REQUIREMENTS

- Resolve Version 3.4 software or newer
- Compatible with Resolve FX, Resolve DI, and Resolve RT

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